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CARMEL, CALIFORNIA

# The Carmel Pine Cone

Weekly 15¢

August 7, 1975

Midway Point by William C. Brooks



CARMEL LIBRARY  
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Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

## Letters

### Keep things moving

Dear Editor:

Recently a friend visited your beautiful town and brought me back a copy of your Pine Cone. She knows how much I love Carmel, and how much I love "local papers."

I noted a letter from Marie Chambers re: Tax Assessments, and the problem they face in trying to stay in their home now that she is crippled and he retired on limited income. She wonders, like millions of others of us, what they can do to stay in their loved home!

Please print this letter, or send it to Mrs. Chambers, so she can see that the state is working on ways and means to help Senior Citizens to stay put where they are, in their own loved homes.

Senator John Nejedly, Walnut Creek, authored a bill very recently that is designed to help seniors. It is: SCA 16. Write to your State Representatives, both in Assembly and Senate, asking them to support this bill if you think it a good one! It makes provision for people to stay in their homes and defer payment of taxes until the

estate is settled, if need be. There is interest to pay on the taxes, but nothing else, I believe. You can write to the Senator's Office in Walnut Creek and ask for a copy of this bill, and get it circulated in Carmel if you wish. Make duplicate copies! His office is at: 1393 Civic Dr. Walnut Creek 94596. (This happens to be right next to our Seniors Hospitality House and the Senator is kept well aware of our many problems!)

A group of us went up to Sacramento a few weeks ago to help him get this bill through the Finance Committee, and they liked the idea so much they pushed it right through without any urging from us! They even lowered the age from 65 to 62, which we were going to ask for. So, if only one of you is now age 62, and the other younger, you are in line for help when this bill goes through both houses of the Legislature.

We are very active here on Legislative issues; I'm publicity director for the Legislative Committee among the Seniors, and spokesman for them at City Council, and City Planning, meetings. I'm on the Committee on Aging we have recently formed, too. We keep things moving!

Ella May Frazer  
Walnut Creek

### Interesting people

Dear Editor:

I just finished reading Carmel Pine Cone for the first time and I did enjoy it. I recently moved from Modesto and now live in the Valley. After a couple of months living here I think I could be content living the rest of my life here. I love the weather and there are so many trees and hills which beautify the Valley — only a poet could adequately describe this area. Just living here makes me appreciate life so much more. I heard that there was a famous poet, Robinson Jeffers, who lived in Carmel and he loved it here. I know that there are writers who live here (my mother being one) and I also know that Clint Eastwood, Kim Novak, and Jean Arthur have homes here. Apparently, I am

living in a place with many interesting people and that's nice to know...

After reading about Frank and Phyllis Dorn I thought, now here are two interesting and creative people. I must admit that I found the article about the Dorns to be the most interesting one in the Pine Cone. I think that there should be more articles about the lives of people who are interesting, like the Dorns, and I know that there are plenty of interesting people who make their homes in Carmel or near it. If Chris Keller can write more articles about interesting people who make their homes in Carmel or near, then I'll want to read The Carmel Pine Cone every week. I'll look forward to more interesting articles in your Focus section in the future.

Angele Roberts  
Carmel Valley

### National debt

Dear Editor:

When will President Ford and Congress place a ceiling on the National Debt and start to reduce it?

At the rate we are going the debt will escalate to one trillion dollars in the next four or five years with an eighty billion dollar bite for interest alone every year.

For the past fifty years, up to 1969 our debt

increased at the rate of seven billion dollars a year — for the last six years to 1969 it was at the rate of ten to twelve billion per year. At the end of 1969 the National Debt was around four hundred billion — at the end of 1975 it will be approximately six hundred billion — two hundred billion increase in five years, stepping up the rate to forty billion of increased debt a year average. The 1975 year alone will amount to a one-hundred billion dollar deficit increase.

We are heading for "DOOMSDAY" fast. This means our dollar is being watered-down to around twenty cents in purchasing power. Why should prices not go up and continue to do so?

If our dollar is only worth twenty cents, what is wrong with ten dollar per barrel for oil — four years ago crude oil was selling for two dollars a barrel.

In raising the price of oil to curtail its use, we are defeating our purpose by increasing inflation.

Let's get at the real cause "DEBT."

We must first set our house in order — without it, it is pure experimentation and failure.

#### INFLATION

1. Balance the budget with income and outgo by all government bodies as Federal,

### Serra's Place

By Bates



"Damn it Elizabeth, THIS is 17-mile drive... Holman Highway is over there."

State, County and City (the current situation of New York City for example would never have happened) The New York City Mayor is doing this very thing now.

2. Stop inflation by placing a temporary ceiling or moratorium on wages, prices, rents, interest inc. — all inclusive and then feed the economy by lowering interest rates. It is stated by everyone, government experts included, that if oil ceilings are taken off of old oil now, prices would skyrocket. The same reasoning should apply to other temporary ceilings — keep them on until the following program is put into effect.

total wealth of the country and investments abroad.

This would bring our debt down to a workable deficit, if not completely eliminated.

In hardship cases payment within the five-year period would be allowed at the going rates of interest.

With this program you will find the dollar returning to its true value and most of our present troubles solved.

Gus Bauman  
Del Mesa Carmel

#### DEBT RETIREMENT

1. Set aside and apply to our National Debt all receipts from our natural resources (belonging to all people) as sale of oil leases, royalties, forest returns, mining, sale of property and all depletion allowances of twenty-two and one-half percent formerly deducted by the oil companies and other mineral mining ventures. By guesstating, (SIC) this should produce about five billion dollars a year on a five-year plan — amounting to about twenty-five billion dollars.

2. Reduce the debt by printing currency up to five percent of the National Debt instead of interest-bearing bonds. This would amount to thirty billion a year or one-hundred and fifty billion for the five-year period.

3. Pass legislation for every citizen of the United States and foreign investors to pay five percent of their net worth in this country to apply on payment of our National Debt. 'Charity begins at home.'

Cash, Mortgages, Notes, Government and Corporate Securities at market value would be accepted. Then cancel government securities and obligations by paying them off as money is received. This should bring in approximately five hundred billion for a one-year period only. It would mean an average of \$2275. per person, man woman and child, figuring a top ten trillion dollars as

### Good reviews

Dear Editor:

I enjoyed a most wonderful week in Carmel, and especially appreciated the fine reviews of the Bach Festival concerts appearing in you Pine Cone. Four others came up later in the week. All of us were so charmed by delightful Carmel. Much of our enjoyment came from being able to find so much helpful information in the Pine Cone about shops, restaurants, motels, etc.

But your music reviews are the best of all! We have the previous three issues. We will so much appreciate your mailing the July 31 issue.

Evelyn B. Brown  
Ontario, Ca.

### To read or

Dear Editor:

I sometimes read and sometimes do not read Mr. Norberg's contributions. It is a privilege accorded us by the Pine Cone. May I suggest that Mr. Amerg exercise the same privilege as his fancy dictates.

C. Austin DeCamp  
Carmel

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## San Clemente Dam

# Fish, wildlife proposals could cost millions

By LESLIE JOHNSON

If all the recommendations included by the Fish and Wildlife Service in a draft report on fish mitigation on the Carmel River in light of the proposed San Clemente dam are solid requirements, providing hatcheries, stream management and visitor facilities could cost over \$4 million for capital outlay and at least \$150,000 in annual maintenance expenditures.

In a preliminary draft of a proposed report, which fell into various hands on the Peninsula last week at a Zone II Water Advisory Committee meeting, the federal Fish and Wildlife Service outlines mitigation measures it may require before permitting a second dam at the San Clemente site. Some of the measures and their costs estimated by the service include:

—Fish hatchery and transport facilities to maintain an average annual run of 2,000 steelhead trout. Estimated cost, \$1.5 million. Estimated annual operational cost, \$100,000.

—Visitor facilities for the hatchery, including parking lots and sanitary services. Estimated cost, \$5,200. Estimated annual operational cost, \$1,300.

—Stream habitat management work from the dam to the mouth of the Carmel River (with provisions for accumulation of unexpended annual budgeting). Estimated annual cost, \$15,000.

—Ten year study to determine effectiveness of the hatchery, reservoir releases and stream habitat management program. Estimated annual cost, \$13,000.

—As enhancement, a rainbow trout and warm-water fishery at San Clemente Reservoir. Estimated cost to build fishery, \$930,000. Estimated cost to acquire warm-water species, \$500,000. Estimated annual operational costs, \$19,000.

—Angler facilities in conjunction with fishery, including boat launches and parking lots. Estimated costs, \$28,000. Estimated annual operational cost, \$4,200 (to year 50, \$4,400 for year 51 to 100).

—Acquisition of about 1,500 acres of privately owned lands with Los Padres National Forest for a wildlife management area. Estimated cost, \$750,000. Cost for development, annual operation and maintenance not determined.

—Acquisition and development of 100 acres of privately owned riparian and adjacent lands between river miles 10 and 11 for wildlife management by "an appropriate non-federal agency." Estimated acquisition cost, \$350,000. Estimated development cost, \$5,000. Estimated annual maintenance cost, \$1,500.

In addition to providing no cost estimates for "additional studies of fish and wildlife resources affected

by the project" or for transport facilities to route fish to the hatchery, the draft report does not list sources of cost estimates.

The draft report also calls for acquisition of a 100-foot-wide environmental easement on undeveloped land on both banks of the river from the dam to the river's mouth at Carmel. "Easement costs have not been determined," the report states.

Although not all the land along the river would fall in that category, quick arithmetic using 5,280 feet in a mile multiplied by 18.5 river miles to the site of the dam, multiplied by 200 feet on the river banks and divided by 43,560 square feet to an acre, gives a maximum possible acquisition of 369.6 acres. If a maximum possible price of around \$23,000 per acre is used, a possible total cost of \$9,108,000 results.

The draft report provides detailed justification for the various requirements under consideration. (Any major project on the Carmel River requires a permit from the Fish and Game Department and Fish and Wildlife Service.)

According to the draft report, "The Carmel River system is one of the few remaining drainages south of Monterey still supporting a significant annual run of steelhead trout," with about 2,000 adult steelhead ascending the fish ladder at San Clemente.

Pointing out the dry condition of the Carmel

River from the existing dam to the lagoon during the summer and fall months, the report admits this is characteristic of many central California coastal streams, but says it is "aggravated" by the operation of the existing reservoirs.

With the proposed dam, the report continues, 90 per cent of the available current spawning areas used by the steelhead would lie beneath reservoir waters. The elimination of flood flows would, the report says, reduce spawning grounds by increased siltation and the encouragement of riparian growth. The fluctuation of water levels of the reservoir under the current project plans would be unsuitable for fish production, the report continues, and construction activities could cause a severe loss of anadromous and resident fish in the river.

In discussing mitigation measures, the draft report says construction of a hatchery to maintain an average run of 2,000 steelhead trout annually is necessary to compensate for the loss of steelhead trout spawning and nursery areas upstream, as well as the associated loss to the sport fishery. The report says the hatchery would have to be designed to rear 200,000 smolts for release when they reach the size of seven to a pound.

The water supply, furthermore, must be a "suitable quality" for a hatchery, the report states, containing dissolved oxygen, and free of turbidity, disease organisms and heavy

metals, which would require installation of a water reuse system with facilities for aeration, ammonia reduction, filtration, sterilization and temperature control.

The report suggests the hatchery be operational before dam construction begins and keeps open its options to require further expansion. Although the draft report says the two fish and wildlife departments should provide the design criteria for the hatchery and interim fish facilities, it also says funds for the operation of such should be given to the wildlife service.

The draft report requires an annual release of 29,000 acre feet of water to "allow steelhead to migrate and otherwise maintain stream habitat," and the two departments ask for a say in determination of the flow schedule.

The draft report says the stream management program would include control of vegetation encroachment into the channel, riffle renovation and periodic removal of the sandbar at the river's mouth, and the costs should be funded by the project. The service also asks for about \$130,000 for a 10-year effectiveness study.

Denoting certain facilities as "enhancement" rather than "mitigation," the draft report suggested visitor facilities to the hatchery and the rainbow trout and warm-water species sport fishery, which would increase public access.

The draft report suggests purchasing 1,500 acres of land adjacent to the Los

Padres National Forest to provide habitat for big game, fur animals, songbirds and small mammals whose homes will be lost through inundation. This land would be owned in fee title by the federal government.

Furthermore, to offset the loss of about eight miles of "excellent riparian habitat" in the reservoir basin, the report suggests acquisition of 100 acres of privately owned flood plain lands between river miles 10 and 11 in fee title, but to be owned by a non-federal agency.

The report states, "Although the project would reduce the present threat to downstream riparian habitat by supplanting some groundwater pumping with surface storage, that benefit, would be counterbalanced by losses expected to accompany project-induced flood plain encroachment by housing and other developments." The report says all acquisition and development costs should be included in the project costs.

For further protection of riparian growth, the draft report calls for acquisition of 100 feet of land on both banks of the river from the dam to its mouth, where the land is undeveloped. Fish and Game representatives last week had no estimate of how many acres would be involved in such an acquisition or the total probable cost of this requirement.

If the project itself were altered to withdraw the water at the mouth of the river, the environmental easement would become important for angler access, the draft report says.

## Unusual hobbies help pass the time

By GINNY SMITH

What do you do with your leisure time? Many people are satisfied with a stamp or coin collection. But there are others on the Peninsula who need something a little different. Milton Moore has an antique lock and key collection. Elsie Katterjohn is deeply involved in animal welfare. And John Hudelson collects barbed wire.

With all the intricate security systems on the market today, being a burglar is not easy. But modern society was not the first to create devious solutions to avoid robbery.

Before the 18th century, locks were designed with hidden mechanisms made to repel burglars. One such lock, when picked, would expel pepper into the face of the burglar making him sneeze. Another shot darts into the hand of the intruder, while still another shot bullets.

The history of locks is of special interest to Milton Moore Jr. of Carmel. For the last 4½ years, he has been collecting locks and keys from different countries around the world.

His collection now includes approximately 500 locks and 2,000 keys. Some of these adorn his livingroom, while hundreds of them are stored in boxes and trunks in his garage.

Moore's mantle is filled with row after row of locks and keys. Some are very small, and shaped like animals, while a delicate, English lock is engraved with the name "Ida." One of the larger ones is in the shape of a violin, and came from Mexico City.

Although each varies in type and size, they all share one thing: Evidence that they were created during a period when great pride was taken in craftsmanship and ingenuity.

Moore's interest in locks and keys developed when he was stationed with the Navy in London.

"The Continent is so steeped in history that it's hard not to love it," says Judy Moore. She was the initial antique buff in the family, and her interest led her husband toward the collection of locks.

While they were abroad, they visited many countries in Europe, and brought

Continued on page 5



MILTON MOORE of Carmel collects unusual locks and keys.



# County planners ask for new Odello East EIR

A collective sigh of relief rose from Peninsula citizens involved with the Odello East proposal last Wednesday, when the Monterey County Planning Commission voted to require a new environmental impact report on the project.

Carmel Pacific Limited, a development company composed of Christiana Companies Inc. of Santa Monica and Omega Properties of Kansas City, has reintroduced the Carmel Lagoon Reserve Subdivision

for the 134-acre Odello Ranch tract.

Developers' representatives had said they believed a new EIR would be unnecessary, saying no great changes had occurred in the project or in the circumstances surrounding the project.

Opponents to using the EIR accepted in 1973 said a major change was involved in using wells on the property for water supply, instead of using water service from California

American Water Company.

Francis Herrick of the Carmel Citizens Committee pointed out lowering the water table at the Odello Ranch may cause drastic salt water intrusion for the entire area.

Most opponents also pointed out the cumulative effect on pollution, noise and transportation problems at

the mouth of the Valley with continued development there.

Commissioners Ed Whitaker, Dr. Ed Marcucci and Minnie Prewett favored waiting for legal opinion on if the commission could require a new EIR. The developers have appealed the decision to the board of supervisors, which should hear the matter in August.

## Public meeting on water alternatives set

A public participation meeting on water source alternatives for the Monterey Peninsula will be held from 9 a.m. to 4 p.m. on Aug. 16 at Monterey Peninsula College Lecture Forum 103, sponsored by the Zone 11 Water Advisory committee and the local flood control district.

The morning session will include discussion of various alternative proposals considered by the committee over the past several years. Representatives of several government agencies will explain transport of water from the Big and Little Sur Rivers, a dam on the Arroyo Seco at Greenfield, desalinization, use of water from the San Felipe project, and wastewater reclamation.

The afternoon session will include a discussion of the various alternatives of a dam on the Carmel River. The Corps of Engineers, California American Water Company, the state Department of Fish and Game, and the Monterey County Flood Control and Water Conservation District will make 15-minute presentations.

## Military news

ARMY COLONEL Thomas McGregor, son of Colonel and Mrs. Thomas McGregor of Pebble Beach, graduated from the National War College at Ft. Lesley J. McNair in Washington, D. C. The 10-month graduate level course of study covers not only military, but economic, scientific, political and other considerations bearing on the formulation and conduct of national security policy and strategy.



## The mayor's report

By BERNARD ANDERSON



Once again Carmel's summer population and visitors have been seeking and enjoying our climatic refuge from the searing heat of California's interior valleys. At times we felt a bit compassionate for those who have arrived in scanty shorts and flimsy cottons. Those who are on their second visitation know that this is woolen country -- at least fifty percent of the time.

Who would ever have thought that outdoor restaurant dining in Carmel could ever be popular. And that is where we natives were badly mistaken. The city has been issuing an increasing number of permits for patio dining. Admittedly the evenings are too cool for comfortable dinners unless charcoal, gas or fireplace heating is provided. But a stroll through the courts and lanes finds the luncheon spots are crowded.

It seems that many of the eating establishments have almost simultaneously discovered that with a little ingenuity it's possible to duplicate the sidewalk cafes of Paris or any of the Mediterranean cities. People really love eating out-of-doors with its informality and leisurely atmosphere.

The crowding tables in the courts on the sidewalks does pose problems for those in charge of looking after the safety and welfare of our most welcome patrons. To secure an appreciation of the public of one phase of these problems, it is advisable to include a warning from out Fire Department Chief Robert Updike to the City Council concerning inner court dining areas.

Fire Hazard: A fire hazard as defined in the Uniform Fire Code is as follows "Fire hazard shall mean any thing or act which increases or may cause an increase of the hazard or menace of fire to a greater degree than that customarily recognized as normal by persons on public service regularly engaged in preventing, suppressing, or extinguishing fire; or which may obstruct, delay, hinder or interfere with the operations of the fire department, or the egress of occupants in the event of fire."

We feel that adding more tables and chairs will interfere with our operations, as well as the egress of people. We also feel that certain inner courts have been built upon enough. Any more use for commercial purposes could render it unable to meet Code, i.e. "Exit court is a yard or court

providing egress to a public way for one or more required exits." "An exit is a continuous and unobstructed means of egress to a public way, and shall include intervening doors, doorways, corridors, exterior exit balconies, ramps, stairways, smokeproof enclosures, horizontal exits, exit passageways, exit courts and yards." As you can see, the more we reduce the court area, the less we leave for occupants of the complex.

In addition to exit problems, we also have fire fighting problems. Under normal exiting conditions, this is no problem, but when we have a panic situation because of a fire, earthquake, riot or other type of disaster where a large mass of people is trying to get out at once, the firemen must assist them to safety. Further, in order for us to extinguish the fire, we must use hand lines off the fire units. These hand lines are hoses in which water passes through at a working pressure of 80 to 100 pounds per square inch which, when filled with water, are hard to twist and turn around columns, benches, stairs, etc., which reduce the working length of the hose lines. Because we use our volunteer firemen for fighting fires as well as other duties, we must try to maintain Code requirements.

In the midst of the Council's struggles to put together a budget for 1975-76 that would not exceed that of 1974-75, Finance Officer Ralph Cowen worked up the past record of Carmel's tax rates from 1961-62 to date. In view of the furor on recent assessments, it is indeed interesting.

### EFFECTIVE TAX RATES

(Tax rates stated in \$ per \$100 of assessed valuation)

FISCAL YEAR	CITY RATE	COUNTY LIBRARY TAX RATE	TOTAL EFFECTIVE CITY TAX RATE
1961-62	.81	.05	.86
1962-63	.84	.05	.89
1963-64	.945	.05	.995
1964-65	1.06	.06	1.12
1965-66	1.28	.06	1.34
1966-67	1.30	.06	1.36
1967-68	1.23	.06	1.29
1968-69	1.26	.06	1.32
1969-70	1.31	.062	1.372
1970-71	1.25	.075	1.325
1971-72	1.31	.087	1.397
1972-73	1.24	.094	1.334
1973-74	1.10	.094	1.194
1974-75	1.10	.162	1.262

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Dinner Menu:**

Beef Bourguignonne	5.95
Roast Prime Rib Au Jus	6.95
Prime New York Steak	9.50
Baked Stuffed Pork Chop	6.25
Broiled Liver Steak	5.95
Our Own Petite Spare Ribs	7.50
Australian Lobster Tail	9.95
Monterey Bay Sandabs	5.50
Morro Bay White Abalone	7.50

Complete dinners include  
soup, salad, toasted cheese  
bread, potato, or rice, and  
vegetable.

**LUNCH . . . 11:30-2:30**  
**DINNER . . . 5:30-11**  
**SUNDAY DINNER . . . 4:30-10**  
**SUNDAY BRUNCH . . . 11-2**

**Briar House**  
Restaurant  
Mission between Ocean & 7th  
Carmel 621-2406



## More unusual hobbies

Continued from page 3.

back locks from most of them. Transporting the locks was often a problem.

"We had trouble getting through the airport checks," laughs Moore. "Because we always had a suitcase full of metal!" Usually they brought an empty suitcase along just to fill up with locks and keys. On one trip back from Italy, they tied a large door lock to the outside of a suitcase.

One of Moore's keys is attached to a ring that is worn on the finger. This ring key was invented during Roman times, when clothing did not have pockets, and an alternate solution was needed to keep track of keys.

During one period in Spain, Moore says, keys became so large and bulky that people refused to carry them around. When they went out at night they would leave their key with a "keykeeper," who walked up and down the street all night. When they needed to be let back into their house, they rattled their gate until the keykeeper came.

Another solution to the security problem was to chain a slave inside the door when the people went out. When they came home, they would bang on the door, and the slave would unlatch the lock.

Moore has one lock from Java. Its keyhole is hidden, and the latch that reveals the hole is waxed shut by the imprint of the owner's ring. If anyone opens the lock while he is away, the wax is destroyed, and it is obvious that there has been an intrusion.

Moore has paid up to \$50 for some of his locks, and would estimate the value of his collection at several thousands of dollars.

There is one type of lock that Moore says he would pay \$2,500 for. This is a lock that was created by a craftsman centuries ago, to prove his mastery in the trade. According to Moore, over a year of daily labor was spent designing and chiseling a single lock or key, and these projects are characterized by elaborate frills and curls.

During the Georgian period, locks went through a stage of being very plain on the outside. But the craftsmen took such pride in their work that they wouldn't settle for the lack of frills. These locks are easily recognized by a very plain outside, with a decoratively chiseled inside.

Moore is also a skilled locksmith, and recently spent several days in Minneapolis at a locksmith's convention. For the locks that come without keys, he makes a key to fit.

This process is slow and tedious and one of his experiences with making keys was heartbreaking. After spending days working

on a key for a particular lock, he discovered that it was a trick lock; it was not operated by a key at all!

Moore who is working at the Naval Postgraduate School, plans to retire from the Navy in a few years, to open his own locksmith shop.

"I also hope to develop a really good collection of locks and keys," he says. His wife smiles, glancing at the collection that has already grown far past the display space available in their home. "I'm sure you will," she says with enthusiasm. "You've just started!"

What does "dog fight" mean to you? To many people, it is a couple of dogs, brawling in the street. But to an underground group in Monterey County, operating illegally, the term means much more. It refers to a sadistic type of entertainment that involves betting on two dogs to see which will be the first to kill the other.

Another activity involves tying a kitten in a hanging bag, with its head and front paws sticking out, and allow a dog to tear it to shreds.

Animals are raised on the Peninsula for this purpose, and puppies and kittens are acquired through the "Pets and Livestock" want ads for subjects in the ritual.

"Many people who are giving away free animals don't know this," says Elsie Katterjohn, of Pacific Grove. Her concern for these animals is so great that she has become constantly involved in informing owners of the danger to their pets, and spreading information about choice homes and pet care. Her activity is not really a hobby, however. It is a serious effort to create change in the community, and provide a safe, happy life for countless animals.

Ms. Katterjohn has answered every "Pets and Livestock" advertisement that has appeared in the *Monterey Peninsula Herald* in the last year and a half.

"This is Elsie Katterjohn," she says. "I've been asked to call people who are advertising free animals and warn them that something is going on in the county that could harm their animal."

Most response is positive and concerned, she says. She tells people how they can screen their pet's new home, and encourages spaying the mother of the animals, so further dispersing of unwanted animals will be unnecessary.

"When people call who are interested in your pet," she says, "take their name, address and telephone number." She also

advises asking to see identification, and going to visit the prospective home.

Homes that are involved in the "dog fight" ritual will often have sick or dying animals in their yard, she says, or carcasses pushed into a corner. A request to visit the home will unusually discourage this type of animal collector from further interest in your pet. And if people resist answering questions, Ms. Katterjohn suggests explaining exactly why you are asking.

One woman, who advertised with a litter of kittens, was approached by two little boys, who wanted to take all her animals. She gave her kittens to them gratefully, and didn't become suspicious until the boys returned a second and a third time — each time her cat had a new litter.

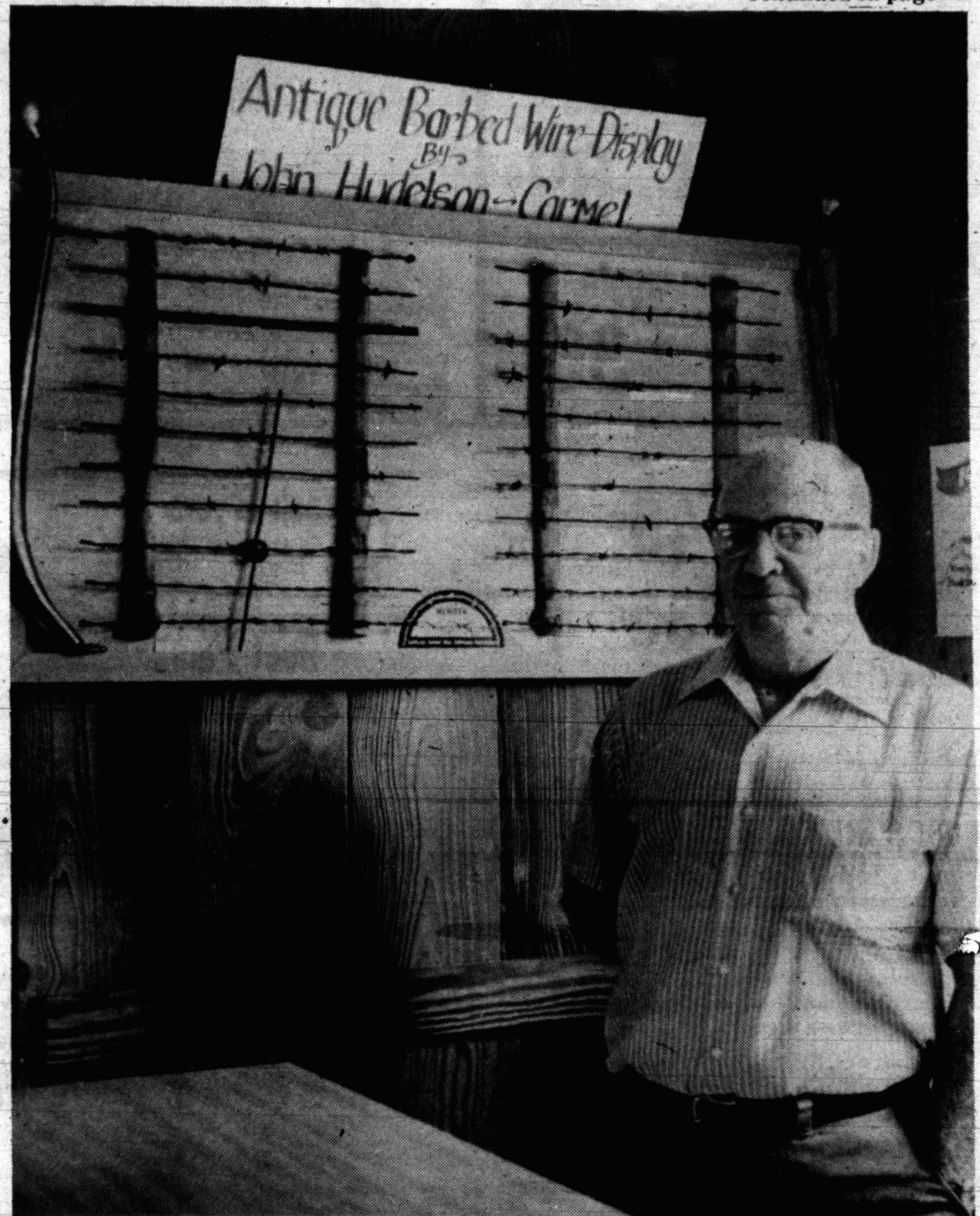
"What do you do with all these kittens?" she finally asked, and the boys admitted that they used the animals for target practice.

Ms. Katterjohn keeps a file of telephone numbers she has called, which now contains over 1,000 different cards. If she notices that a certain family is consistently advertising that they have free animals she calls them and suggests they consider spaying their cat or dog.

"There are many people on the peninsula who just can't afford to have it done," she says.

Other people who advertise frequently are not reproducing animals themselves; they are finding unwanted pets, and advertising

Continued on page 8



JOHN HUDELSON of Carmel collects barbed wire.

# August

IS THE MONTH OF FASHIONS AT SAKS FIFTH AVENUE

**CALVIN KLEIN**

Friday-Saturday, August 8-9

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LA MESA CHABLIS	Wine	1/2 Gallon	\$1.98
MT. NECTAR VIN ROSE	Almaden	5th	\$1.67
LUCKY LIGHT DRAFT	Beer, 12 oz Cans	6 Pack	\$1.49
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CHARCOAL BRIQUETS	Ozark (Kingsford, 10-LB \$1.39)	10-LB	\$1.19
PAPER PLATES	Marigold, White 9 Inch	100 count	97c
SWEETHEART COLD CUPS	5 100 ounce count		98c
MEAT MARINADE	Adolph's, Instant	8 oz	27c
CHEESE CAKE MIX	Royal, No-Bake	11 oz	81c
CORN CHIPS	or Tortilla Chips, Party Pride Bag		53c
STUFFED GREEN OLIVES	Empress, Thrown Queen	8 oz	\$1.13
PORK & BEANS	Town House	16 oz	29c

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SAFeway MOUTHWASH	16 oz	73c
CURAD BANDAGES	Transparent 80 count	83c
GILLETTE ADJUSTABLE RAZOR	Each	\$2.79
COUGH SYRUP	Brescol 3 oz	\$1.14
COPE PAIN RELIEVER	Tablets 36 count	89c

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IMPERIAL MARGARINE	Soft Spread 1-LB Tub	70c
MRS. FILBERTS SOFT MARGARINE	1-LB Tub	65c
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PILLSBURY BISCUITS	Butterfly or Country Style 7 1/2 oz	16c
SLICED SWISS CHEESE	Kraft, Natural 6 oz	79c

 <b>Fresh Fryers</b> Whole Foster Farms California Grown Lb. <b>55c</b>	 <b>Beef Franks</b> Safeway Skinless 12 oz. package <b>69c</b>
 <b>Beef Plus</b> T.M. Reg. A Blend of Ground Beef and Textured Hydrated Vegetable Protein Lb. <b>59c</b>	 <b>Crossrib Roast</b> Boneless Beef Chuck USDA CHOICE Lb. <b>\$1.49</b>
 <b>Beef Chuck Steak</b> Blade Cuts USDA CHOICE Lb. <b>88c</b>	 <b>Beef For Stew</b> BONELESS USDA CHOICE Lb. <b>\$1.49</b>

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STRIP STEAK	Boneless Beef Loin U.S.D.A. Choice	Lb	\$3.98
LEG OF LAMB	New Zealand Frozen	Lb	\$1.29
BEEF LIVER	Sliced Skinned & Deveined, Frozen Fresh Thawed	Lb	99c

SLICED BACON	Safeway Sliced A-Roma Thick Sliced 2 LB \$3.11	1-LB	\$1.56
SLICED LARGE BOLOGNA	Safeway	1-LB	\$1.29
CANNED HAM	Dubuque, Oval Royal Buffet or Safeway	8-LB	\$11.99
SKINLESS BEEF WIENERS	Safeway	1-LB	99c
ALEX'S BURRITOS	Beef & Bean, Bean & Cheese or Potato & Beef	5-OZ	31c
BEEF OXTAILS	Frozen Fresh Thawed	Lb	79c
FRYING RABBITS	Young and Tender, Frozen, Cut-Up	Lb	\$1.39
CROSS RIB STEAK	Boneless Beef Chuck U.S.D.A. Choice	Lb	\$1.77

**Baby Gouda** Lucerne Round Wax Wrapped 8 oz. **89c**

**Fried Chicken** Manor House 2 LB **\$1.99**  
 EXTRA VALUE

**Gatorade** Lemon Lime Beverage 2 Quart **47c**  
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**Instant Coffee** Safeway 10 oz. **\$1.85**

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MAXIM COFFEE	Freeze-Dried	4 oz	\$1.53
WHOLE BEAN COFFEE	Rob-Hot for Home Grinders	1-LB	\$1.99
SAFeway COFFEE	Preground	2-LB Bag	\$1.77
YUBAN COFFEE	Ground (2-LB \$2.33)	1-LB	\$1.27
EDWARDS COFFEE	Ground	3-LB	\$2.79
MAXWELL HOUSE COFFEE	Ground 2-LB	\$2.99	

## Pantry Supplies

TOMATO SAUCE	Del Monte	15 oz	29c
TUNA HELPER	Betty Crocker, Noodles 'N Cream	8 1/2 oz	65c
VELKAY SHORTENING		5-LB Can	\$1.59
CRISCO OIL	All Purpose	24 oz	95c
BUNDT CAKE MIX	Pillsbury	Box	\$1.15
PANCAKE MIX	Hungry Jack, Complete	24 oz	87c
UNBLEACHED FLOUR	Gold Medal (Self-Rising, 5-LB \$7.61)	5-LB	85c
GOLD MEDAL FLOUR	(10-LB \$1.67)	5-LB	79c

## Frozen Treats

SLICED STRAWBERRIES	Bel-Air	10 oz	47c
DELUXE APPLE PIE	Lloyd J. Maras, Crown Deluxe	44 oz	\$1.83
MORTON HONEY BUNS	Pastery	9 oz	69c
BEL-AIR FRUIT BARS		6 count	59c
LEMONADE	Bel-Air Concentrate	12 oz	48c

## Thirst Quenchers

KOOL-AID	Handycan Drink Mix, Makes 10 Quarts	Can	\$1.99
FUNNY FACE DRINK MIX	Makes 2 Quarts	Envelope	95c
REALIME LIME JUICE	Reconstituted 8 oz		35c
CONCORD GRAPE JUICE	Empress 40 oz		\$1.03
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# Historic journey to be reenacted

Next Wednesday, a group of about 35 Californians, including a Carmel couple, will fly to Mexico City to celebrate the bicentennial of Juan Bautista de Anza's historic trek from Sonora, Mexico, to Monterey.

The group, some of whom are descendants of the original families who trudged across the blazing desert in 1774, will stage a procession down the Reforma, Mexico City's Champs Elysees, on horseback and dressed in period costume.

The festivities in Mexico City are only a glimpse of what will happen in September. As organized by Winston Elstrob and Helen Shropshire of the California Heritage Guides, a group of about 240 Californians will re-enact the long walk from Harcasitas in Mexico to Monterey.

The re-enactment of the Juan Bautista De Anza Expedition was one of the first bicentennial activities to be sanctioned by the American Revolution Bicentennial Administration in Washington, and is sponsored by the California and Arizona Bicentennial Commissions.

The momentous expedition by one of the greatest western heroes coincided with the revolutionary activity in the 13 colonies on the other side of the continent.

The trip is expected to take about a year. Hopefully, there will be about 240 people either walking or on horses and mules across the same deserts and hills De Anza and his group of 240 conquered exactly 200 years before.

The group will follow the exact route De Anza and his settlers followed and make camp in the same areas as often as possible.

According to Elstrob and Shropshire, who have compiled a handbook of the original expedition showing the route and including excerpts from diaries kept by the early travelers, the trip will touch "numerous large population centers, enabling millions of people to participate in the Bicentennial celebration. It is an event worthy of 1976, not only because it is coincidental with 1776, but because it is significant to the history of our country."

The two of them have researched De Anza and have returned with a verdict that he is "so damn perfect you can't find anything wrong with him."

De Anza undertook the journey originally to supply California's lonely and widely separated settlements with additional people, including women and children.

During the early part of that decade, small set-

tlements were established by the Spanish along the coast of California. But they were far apart, subject to Indian attack, and morale was running low.

But getting additional colonists to these outposts was a problem. The barren peninsula of what is now Baja was no route, the Gulf of Mexico was treacherous, and the land route from Loreto to San Diego long and arduous. The sea voyage from San Blas was difficult and the vessels of the day too small to carry the families of colonists.

Nevertheless, a way had to be found. One report had it that the "New California soldiers were condemned to perpetual and involuntary celibacy." No one like Father Serra's suggestion to have the soldiers take Indian wives.

But De Anza, born a frontiersman with much experience with Indians, was successful in leading a group of soldiers from Sonora to Monterey and back across what was presumed to have been intolerable desert unfit for man or beast in 1774.

The next step was to take women and children across the newly mapped frontier, a 2,000 mile journey. The purpose was not only to strengthen the presidio of Monterey, but to explore the San Francisco area and establish two more missions, as well as a presidio, there.

Thirty families set out from Harcasitas Sept. 29, 1774. Included were 115 children. When they arrived in Monterey on March 10, 1776 there had been only one death, a mother in child birth, and three births.

According to the Handbook published by Elstrob and Shropshire, Monterey was camp number 88.

"They followed the river to Buena Vista (near Spreckels), then following essentially along the Salinas-Monterey Highway to Monterey. Everyone was overjoyed to arrive. They were welcomed by three volleys of artillery... The next morning Serra, Father Palou, Father Murguia, Father Cambon and Father Pena came from the Mission in Carmel to welcome them. There was great rejoicing, Mass was said and Father Font preached a sermon."

If all goes as planned with the re-enactment, next March on the same day the group of modern-day settlers will ride along the Salinas-Monterey Highway, cross over through Del Rey Oaks and gather in front of the cathedral on Church Street.

The local Kiwanis Clubs will feed the "settlers" and their animals and the next day they will ride to Carmel where the same sermon delivered by Father Font in



HELEN SHROPSHIRE AND WINSTON ELSTROB

1776 will be read by an archbishop.

Anyone is welcome to apply to participate in the procession for as long as they are able. They must abide by the rule however that no vehicle will be used: They must either walk or ride horses.

The National Trail Riders Association in California, Arizona and Mexico have offered their services.

The trek is expected to pass through Tucson, Tuma, Brawley, Hemet, Riverside, San Gabriel, San Fernando, San Luis Obispo, Soledad and finally Monterey and Carmel.

"We hope to bring up a new hero," explained Elstrob. "De Anza was an incredible individual. The young people all say there are no heroes, maybe we've found one."

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"House Sandwich"  
(Pepper beef, salami, turkey, swiss cheese, cheddar,  
dressing on French roll)

FEATURING



8 AM to 12 PM





...it to a veterinarian, and paid for its treatment. Ms. Katterjohn, who is a retired schoolteacher from Illinois, has four cats of her own. Some of these she found, and kept on the assumption that she would find other homes for them. But she never quite got around to it, she admits cheerfully.

To most people barbed wire is "junk" — something to toss in a dark corner of the

Hudelson has been collecting wire since 1968, and he now has 363 different wires.

"When I retired," he says, "I had some hobbies, but I needed something more time-consuming to keep me busy. I like the outdoors, and I couldn't get into stamp collecting. Then I read an article about barbed wire."

As his interest in the subject grew, he attended a meeting of barbed wire enthusiasts, read a book about wire, and started collecting.

"It's a good outdoors hobby," says

Hudelson, who spends much of time hiking through ranches in the Salinas Valley, collecting different types of wire. He travels with a Utica all-purpose wire cutter, and when he finds a wire he wants, he clips out a piece and repairs the fence with another wire before he leaves. He has also found wire in Nevada, Utah, Colorado and Baja.

Hudelson has been given some of his wire. "People in town who know about my hobby keep their eyes open for wire I might like," he says. "Sometimes I find wire on my doorstep, or left in my car."

Although he scavenges many specimens, and is given others, a large portion of his collection has come from trading with other collectors. Through magazines such as the "Barbed Wire Gazette," other collectors advertise "sticks" to trade, and Hudelson has struck up many pen-pal relationships

with wire collectors across the nation.

"I've made some very good friends that way," he says. "Even though I'll probably never meet them."

According to Hudelson, there are about 25,000 collectors in the country, united under a national organization. California also has a club, with about 250 members. The organizations are very strict about rules for collecting.

"The American Barbed Wire Association says that we must have the rancher's permission to go on his property, and to cut the wire. Of course, if we cut the wire, we must repair it, and leave everything in good shape."

The association has also determined that each stick should be 18 inches long, to adequately display the barbs.

According to Hudelson, the first patent on barbed wire was in 1868, and in the fifteen years that followed, 500 different wire patents were filed.

At first the wire was used by settlers to keep cattle and ranchers off their property. Later, cattlemen began to use the wire to keep their livestock in.

As the railroad stretched out across the west, it was held liable for any cattle that were killed on its tracks. So owners fenced the railroad's right of way, with specifically manufactured wire that could be identified if it was stolen.

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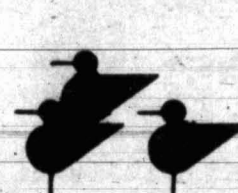


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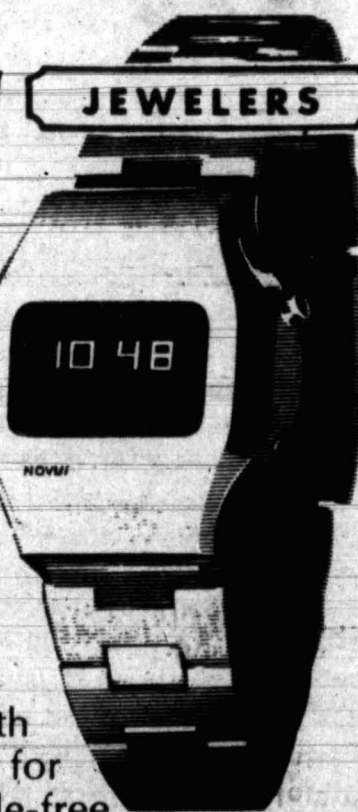
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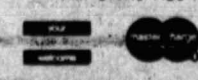


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# Focus

on the arts and entertainment

## Ask Morris Sheppard

### Where does furniture come from?

Where does furniture come from? Your immediate response may be McMahan's, Sears, or the local interior decorator's. If you think a little longer you may remember names like Thomasville, Burlington-United, or Founders. You may have never heard of Morris Sheppard.

Morris Sheppard is a combination artist-furniture maker who lives with his wife Jacovina and son Nasahn on an isolated hillside in Big Sur.

Morris works in a large wooden barn, the insides coated with a fine layer of sawdust. He is in an enviable position right now, for like artists in days past, Morris has a patron who is supporting him for one year while he creates the beautiful and unusual furniture he will exhibit next year in a one-man show.

"The difference is, in those days, the patron kept everything the artist made. My things will be sold and I will pay back my patron," explained Morris.

Morris is a transplanted New Yorker who has a degree in industrial design from Pratt Institute in New York. He is also a painter.

"I never liked the idea of joining the business world. I fell into furniture making by accident. I needed a table, so I made one. It turned out so I started making other things. After three years I guess, I became a furniture maker," he said.

Morris works with the traditional instrument of the trade: Mallets and gouges, riffers and planers. But the completed pieces that sit in the barn or decorate the house further up the hill could not be termed traditional.

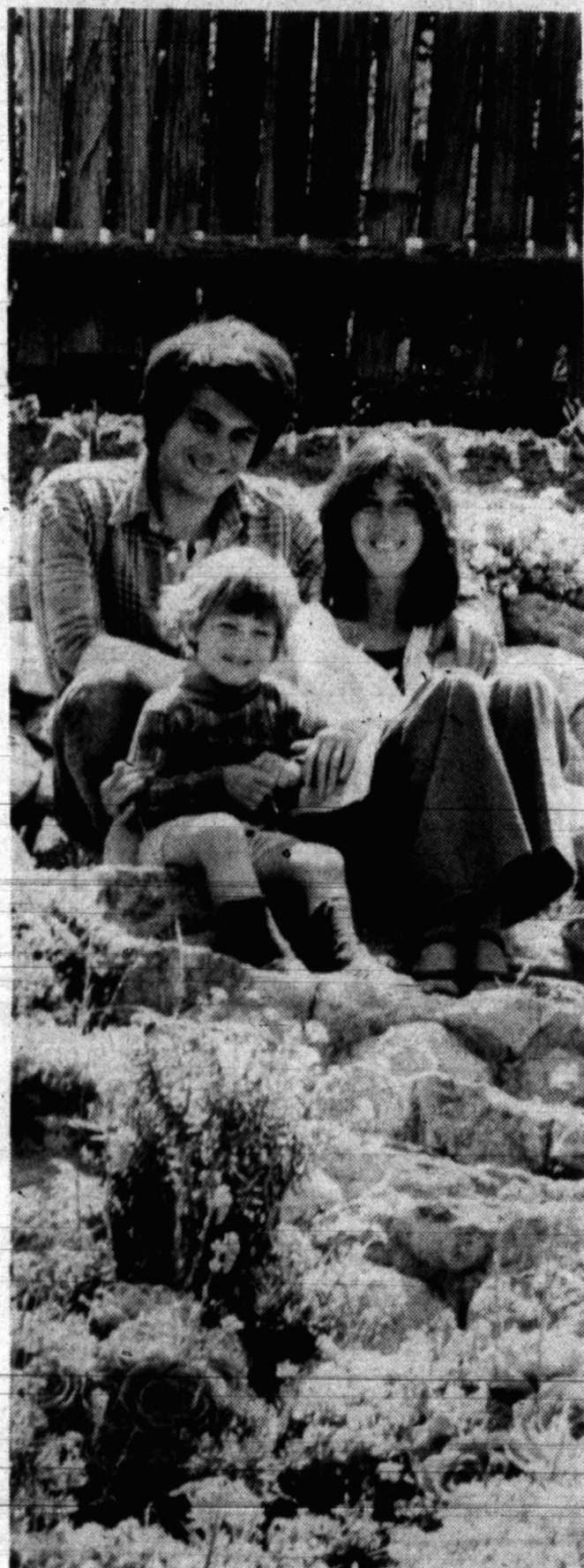
For instance, on the floor of the barn sits a partially completed coffee table. Without knowing this strange design in wood is a piece of furniture, one might assume it is a piece of modern sculpture. It vaguely resembles a wooden "Slinky." Morris tips it on its side, then back on its base. He calls it a "helix." When it is completely finished it

will have a glass top.

The "helix" coffee table is a good illustration of Morris' philosophy about furniture. He is a fanatic for proportion and has studied Japanese systems, classical systems, and Renaissance systems.

"Proportion in furniture is very, very important. What distinguishes something good from something bad is often very subtle. One of the most important things is proportion," he says.

Continued on page 13



MORRIS, JACO AND NASAHN pose on the steep, rocky slope below their home. Morris designed and built most of the house.

(photos by Paula Boys)



USING A GOUGE and mallet, Morris Sheppard shapes the front of a chest of drawers he designed.



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# op. cit.

**BEFORE MY TIME** by Maureen Howard (Little, Brown \$6.95)

"Beware the Jabberwock, my son!" and while you're at it watch out for any book whose parts were "first published in slightly altered form" and then shoved together in the vain hope that a novel is so constructed. It isn't, and everyone concerned ought to know better. Howard starts out sensibly enough: a young relative arrives from the Bronx to spend

part of the summer in a Boston suburb with a journalist. The boy's 18, the son of a downward-bound salesman and gambler. The woman's 40, well-married; her father was a federal judge, and her husband means to be one. Their lives are vastly different, and when they begin to confess their problems, compare family histories, you begin to expect a confrontation — right? Wrong. It's at this point that Howard, apparently distracted by movements in the wings, confused by all those possibilities, deserts these two to take off after minor characters, whose ruminations must've been important in the original short stories and vignettes. They are not so here. How about extending the campaign for truth in advertising to publishers' offices and specifically to those dark lairs where blurb-writers lurk?

**RAGTIME** by E.L. Doctorow (Random House \$8.95)

Everyone who should be here is here as three American families — Wasp, black, Jewish — meet one another and the

famous in the opening years of this century. But expect the unexpected: those familiar figures are not exactly who, not precisely where, they usually are. They're out of focus, more colorfully dressed, dancing to a livelier beat; they're different than history's made them out to be. More real.

Freud visits Coney Island and Niagara Falls and returns to Vienna convinced that America's "a mistake, a gigantic mistake" and woefully lacking public toilets. Peary spends a day wandering about, trying to pinpoint the North Pole. Archduke Ferdinand congratulates Harry Houdini on the invention of the aeroplane. Emma Goldman subjects Evelyn Nesbit to a most energetic rubdown. Henry Ford negotiates with a man whose little green pill might replace gasoline as a power source for the automobile. J.P. Morgan spends a night in the Great Pyramid and finds it full of bedbugs. This is not history the way it was, but it's history approached with revisionary zeal and a giddy sense of humor and recorded in terse, ironic sentences whose reverberations set off a belly laugh.

—Richard Webster

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### 8 and 9

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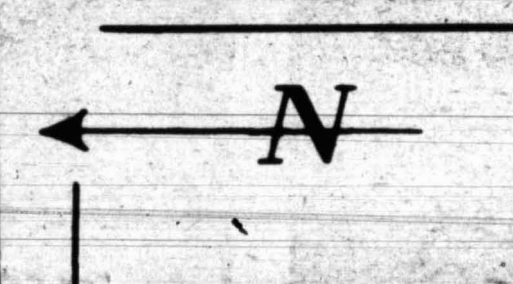
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# Mine Okubo exhibit opens at Sunset

"Mine Okubo: An American Experience" opened Aug. 1, at the Marjorie Evans Gallery.

Mine Okubo was born in Riverside, daughter of an artist and master calligrapher, educated at the University of California, Berkeley, where she received her master's degree in art. She traveled to Europe on a fellowship in 1938 and upon her return, she

was — like 110,000 other of Japanese ancestry — sent to "relocation camps."

"I relived momentarily the sorrows and joys of my whole evacuation experience until the barracks faded away into the distance. There was only the desert now. My thoughts shifted from the past to the future." These lines describe an experience that drastically changed the life and per-

spective of this Japanese-American artist.

Mine Okubo went to New York in 1946 to do magazine illustrations. She has remained in Greenwich Village ever since, painting, completing murals, fresco tiles, and mosaics, and illustrating editions of Life, Time, Saturday Review, as well as many books.

Works in oil, watercolor, tempera and gouache, are

included in this exhibition which are on loan from the Western Association of Art Museums, Mills College, Oakland. Ben Hazzard, Curator of the Oakland Museum's Special Exhibits and Education Department organized the exhibit. There is no admission charge.



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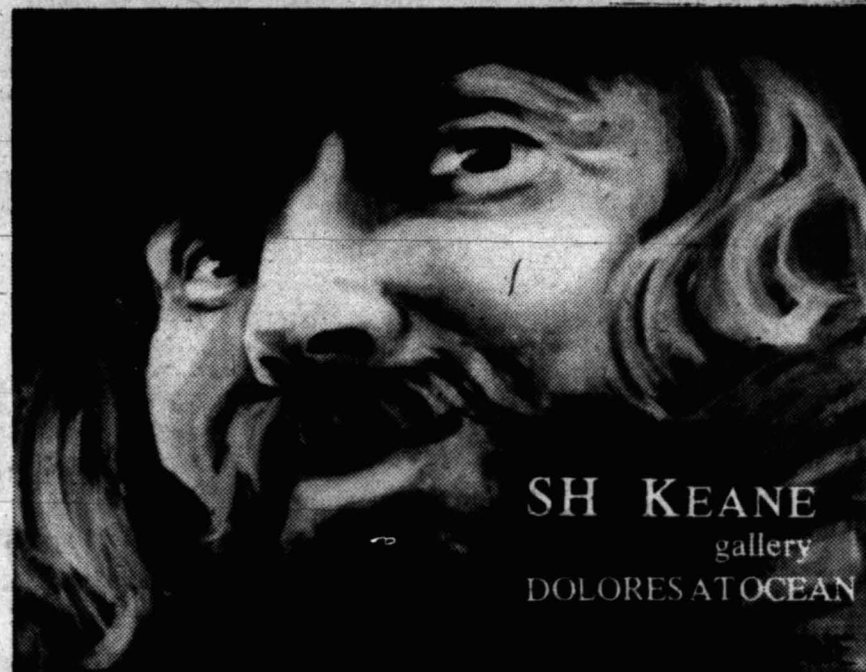
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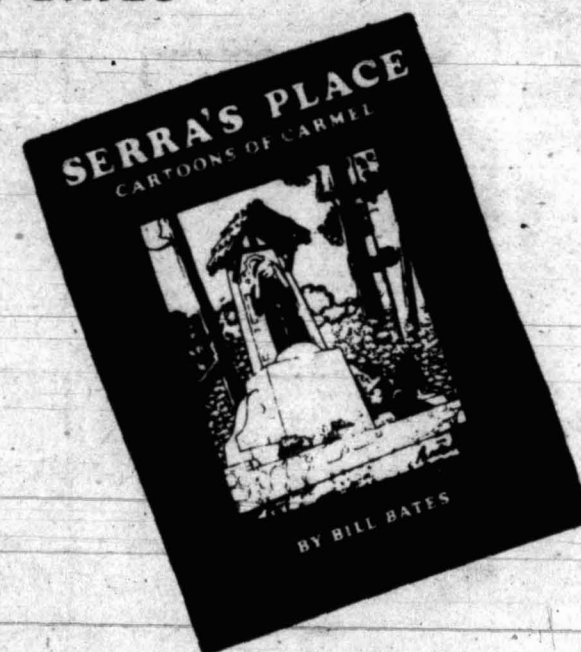


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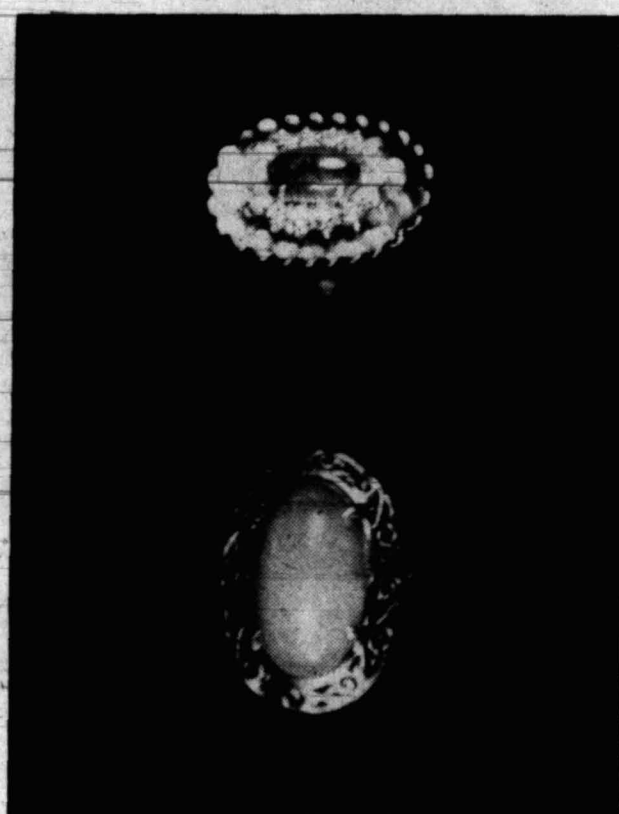
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**CAA**

## Two one-man shows set

The Carmel Art Association will present one-man shows of two recently deceased artist members from Aug. 7 through Sept. 3. Both S.C. Yuan and Ferdinand Burgdorff were widely known and respected for their paintings and for their personal philosophies concerning art.

S.C. Yuan, whose show will hang in the Beardsley Room, was born in Hangchow, China in 1911. Fond of drawing and painting from early childhood, he began his art training and continued to study for many years with Professor Peon Ju, leading contemporary master of the

period and a professor in the Central University, Nanking.

Managing to survive China's civil war and revolution, followed by the Sino-Japanese War and World War II, Yuan came to the United States in 1949 and decided to stay, rededicating himself to his art career.

After coming to Carmel in the early fifties, Yuan made several trips to Europe to paint and also traveled twice to Mexico where he was especially inspired by the Mexican landscape and its people.

His several one-man shows in San Francisco, Boston and New York, where he exhibited his traditional as well as his more abstract works, were highly successful and his paintings entered in juried shows won

many prizes and top honors.

Yuan said, "Art should have something to communicate to the viewer and only then is it honest art which has permanent value."

A collection of Ferdinand Burgdorff's etchings and small oils will hang in the Center Room.

He was born in Cleveland in 1881 and received his training at the Cleveland Art School. Later moving to San Francisco, he was inspired by a fellow Bohemian Club member, the poet George Sterling, to come to Carmel in 1908. He painted the first set for the Forest Theatre in 1910.

Visitors to Carmel in the early days were invited to Burgdorff's studio by cards stating visiting hours and a sincere welcome. This was

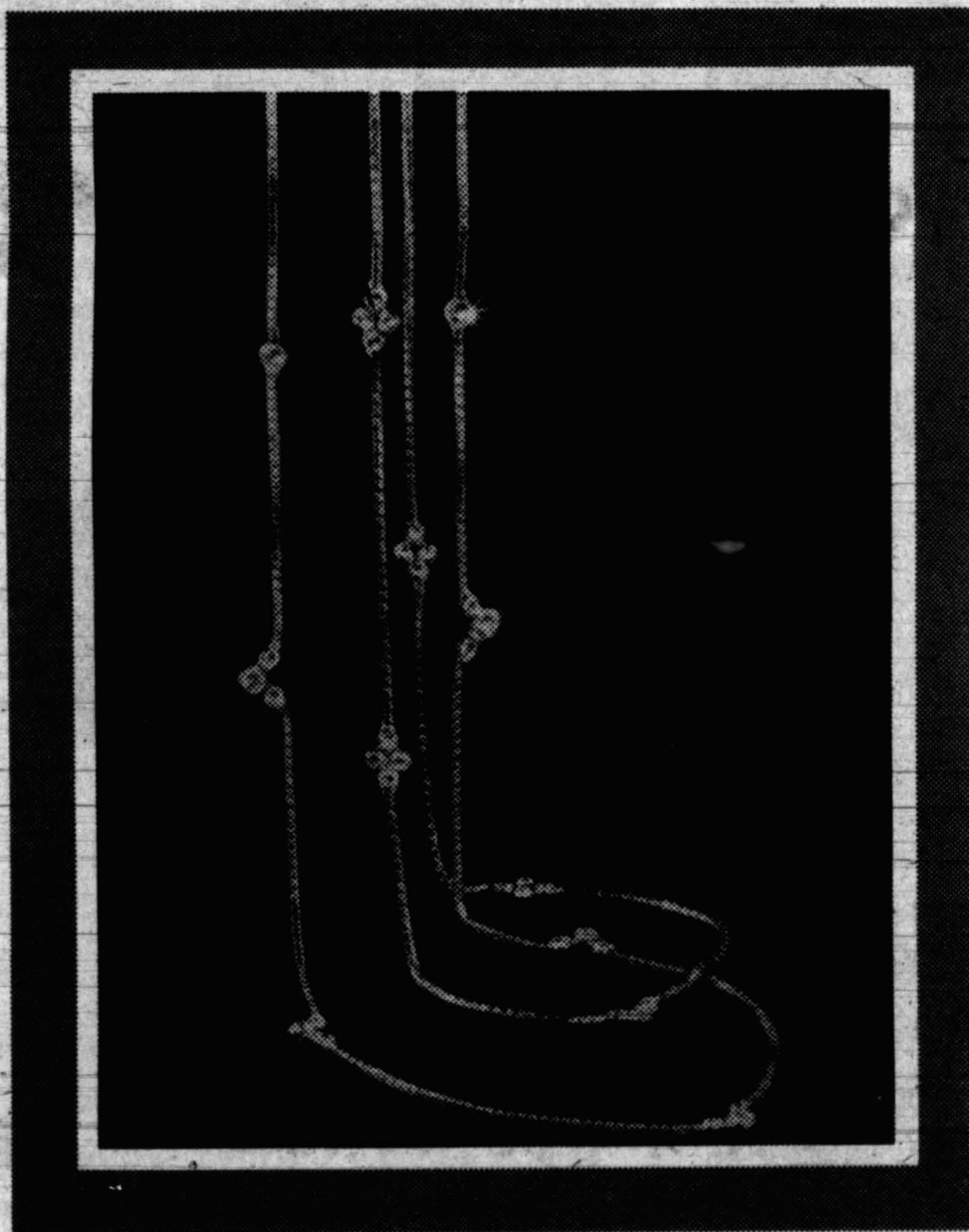
the very earliest beginning of the idea that eventually became the Carmel Art Association.

In 1912, Mr. Burgdorff returned to Cleveland where he pursued his art career while exhibiting and selling his many paintings of the West. He then lived and worked in Paris, Italy and Greece before returning to Carmel in 1920 to design and build his home-studio in Pebble Beach.

An active painter until his death, Burgdorff said "a painting is a prayer — there is more to painting than paint."

The Carmel Art Association, located on Dolores near 6th, is open daily from 11:00 AM to 5:00 PM.

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*Laykin et Cie at J. Magnin*

CARMEL PLAZA • CARMEL

## TNT returns to Forest Theater

The New Theatre (T.N.T.) returns to Forest Theater for a performance Sunday, Aug. 10, as part of the series of free concerts sponsored by the city.

Two actors, Gerald Hiken and Paul Richards, make up T.N.T. Both have had experience on and off Broadway, in movies, television and in teaching theatre arts at Stanford.

Playing excerpts from three centuries of playwrights from Shakespeare to Brecht; from Cole Porter to Jules Feiffer, Hiken and Richards work without elaborate props or costumes to create what they feel is the ultimate goal of theatre — an audience involvement and awareness that makes the play become an experience rather than a performance.



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This will be a return engagement for T.N.T., coming back to the Forest Theater after a two-year absence with an entirely new

program. The performance begins at 2 p.m. Admission is free. The Forest Theater is on Mountain View at Santa Rita.



AN EXHIBIT OF PAINTINGS by Frank and Phyllis Dorn is currently displayed at Zantman Galleries in Carmel. Shown above is, "Trees at Cypress Point," by Frank Dorn. Shown below is, "Salinas Valley," by Phyllis Dorn.





## More furniture maker

Continued from page 9

Proportion to Morris is a science that is very exact. To briefly explain some of the systems, he pulls out a sheet of drawing paper and rapidly marks off a rectangle.

"You have a 'root rectangle' where the length of one side is related to the other by the ratio equal to the square root of the whole number," he explained.

With more mathematical wizardry he comes up with perfect spirals, the Greek key, and the "golden mean," all of which may figure in the creation of a bureau or table or chair.

He equates the use of mathematics and proportion to art and furniture-making in a similar way that mathematics and music are related. "The only thing that (correct proportion) does is make it pleasing to the eye. Why? Because it is then in harmony with the universe."

He compares his use of proportion in furniture to the uses of proportion in ancient Egyptian artifacts, Greek vases, and Renaissance churches.

What he hopes to produce is a form that people can enjoy without knowing the math. It's a form you can relate to without knowing math. It has that genesis — it's based on a natural law. It looks as natural as a tree — it's harmonic, not dissonant."

Morris has made chairs, tables, desks, and even a music stand. He says he gets his inspiration for many of his works from the older, traditional furniture designed in the eighteenth or nineteenth centuries. At the

same time, he feels his furniture is very radical.

He never does the same thing twice. "I'm not into a production scene at all. I would run a factory if I wanted to do that. The thrill for me is making something new each time, being creative."

In the past, he has worked with architects and designers as well as on commission by private clients. This year however is devoted entirely to the upcoming show.

He works with all variety of hard wood, most of which is obtained in San Francisco or Los Angeles. One of the most outstanding pieces is a large roll top desk, 60 inches long and 42 inches high. The body of the desk is made of walnut, and the roll and all the handles are of cocobola wood. Like much of his work there is delicate carving on the roll as well as the sides of the desk.

"Carving is my thing. There are very few doing carving, maybe one or two in Northern California who do anything similar," explained Morris.

The carving on the back of a chair or the front of a bureau is the most time-consuming part of the job. One particular chair will be exhibited in New York as part of a tapestry show. London designer Kaffe Fauceff will create the tapestry seat for the chair. The carving alone requires 3½ weeks of work, construction a week and a half.

Morris admits this makes for a pretty expensive chair.

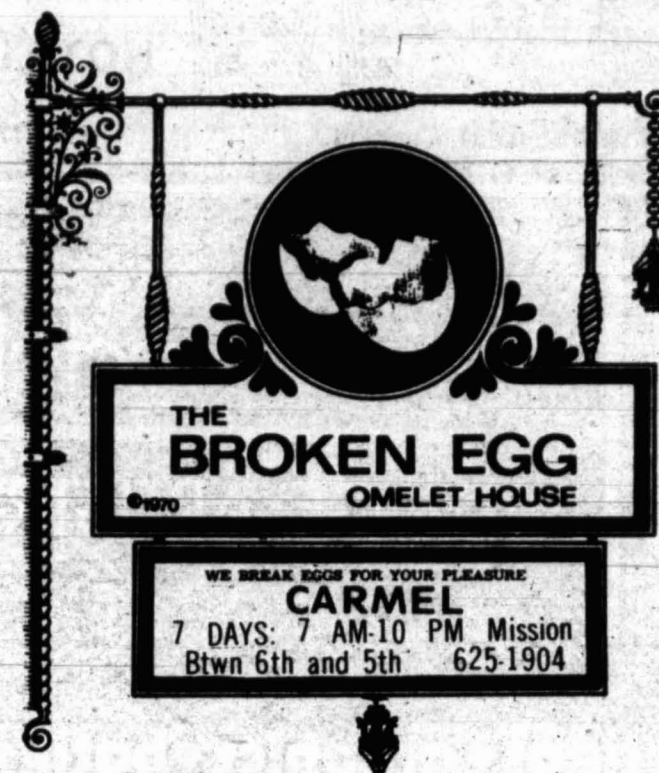
"I guess I'm lucky to have a patron who'll support me like this and clients who'll put up with me and pay my prices."



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## Bach Festival

# Organ, piano, chamber music concerts end festival

### A POWERFUL ORGAN RECITAL

On Thursday afternoon, July 24, Kenneth Ahrens, coordinator of the Bach Festival and organ continuo, gave a solo organ recital at the Bethlehem Lutheran Church, Monterey, of a number of organ works of J.S. Bach that were illustrative of the magnificent accomplishments of the Leipzig cantor in compositions for this instrument.

Starting with the Prelude and Fugue in B minor, BWV 544, he performed the tender and poignant Prelude, with nostalgic, meditative and poetic assertion. The fugue, conveying a mood of quiet restraint, moved by his brilliant exposition to a climax that was sonorous and imposing.

The Six Schuebler Chorales, published during the last years of Bach's life, is music easy to understand and to enjoy. They present organ arrangements of vocal

numbers in Bach cantatas. Five of these are based on choral solos or choral duets in church cantatas, the source of the sixth is unknown. The arrangements of the five are derived from the following works: "Wachet auf," BWV 645, based on No. 4 tenor aria in Cantata 140; "Wo soll ich fliehen hin," BWV 646, source unknown; "Wer nun den lieben Gott," BWV 647, based on No. 4, soprano and alto duet in Cantata 93; "Meine Seele erhebet den Heeren," BWV 648, based on No. 5, alto and tenor duet in Cantata 10; "Ach, bleib bei uns," BWV 649, based on No. 3, soprano aria in Cantata 6; "Kommst, du nun, Jesu," BWV 650, based on No. 2, alto aria in Cantata 137. All six settings belong to the cantus firmus type. In performing these chorales, Kenneth Ahrens did so with wonderfully, broad flowing melodic and harmonic lyricism.

The Concerto for Organ,

BWV 592, in G major, according to a concerto by Duke Johann Ernst of Sachsen-Weimar, also exists in an adaptation for the clavier, BWV 592a. In its three movements, allegro, grave, and presto, it was unfolded on the organ by Kenneth Ahrens, with fine figurations and with a most pronounced statement of contrast and interplay of the organ stops and manuals. Alternations of tutti and concertino, solo episodes accompanied by the ripieno, all came through in this brilliant exposition of the work. The Four Duets from "Clavieruebung," Part III, BWV 802-805, belong to that group of small choral preludes without pedal, and are written in the style of two-part inventions. Kenneth Ahrens played them with a finely-oriented exposition, in a peroration of organ power and beauty.

The Passacaglia and Fugue in C minor, BWV 582, is a set of variations on

ground bass, in the Passacaglia. This work is quite unique, and it shows, dignity, strength, and intensity. The twenty variations of the set are divided into two groups each of ten, the passacaglia as a whole displaying the tri-partite construction found within each subgroup. In the extended fugue following the passacaglia, Bach adorned it with two obbligato counterpoints. The technical mastery is nothing compared to the power and magnificence of Bach's inspiration. This great and imposing work has played in all of its splendid manifestations by Kenneth Ahrens, with his most emphatic technical virtuosity and his sturdy, scholarly, and introspective interpretation. This was a concert of Bach organ works in the great tradition.

### A FINE CHAMBER MUSIC PROGRAM

On Thursday, July 24, there was a varied program at All Saints' Church, involving a number of soloists, both vocal and instrumental, in compositions by Vivaldi, Purcell, Couperin, and Mozart.

The Vivaldi Sonata for Flute and Continuo in G minor, is No. 6 from Vivaldi's Six Sonatas for Flute and Clavichord, titled "Il Pastor Fido." Martha Blaine was the flautist in this performance, assisted by Bruce Lamott, harpsichord, and Erica Whipple, cello. The sonatas of this set were not particularly written expressly for the flute, but were designated to be performed on the flute, oboe, recorder, violin, or any other instrument available. Monothematic in its formal structure, the work has a dancing rhythm and lyric manifestations. The simple, pastoral mood of the sonata, rustic and gay, is very much adaptable to the flute, with the ornamentation being a synthesis of the elegant French style and the fantasy of the Italian.

Martha Blaine played this work with rhythmic and melodic fluency, in a charming tonality encompassing the finest elements of her tonal artistry—excellent breath control, precise fingering, scholarly interpretation, and graceful lyric rendition. The sprightly Vivace was performed in a highly

emotionalized style with lyric assertion; the fuga da capella was played with spirit and in a distinct chamber music style that was full of gossamer web; the Largo, with its meaningful Baroque manner, was conceived with accented nuances; and the gay Finale exploited the musical figures most adroitly. The continuo of Bruce Lamott and Erica Whipple assisted her with tasteful sensitivity.

Glenna De Weese, contralto, accompanied by Bruce Lamott at the harpsichord, sang two arias from Purcell's "Dido and Aeneas," and, in addition seven other songs from Purcell's Theatre and Masque Music. "Ah, Belinda, I am prest," and the recitative "Thy Hand, Belinda," and the accompanying aria "When I am Laid in Earth" are sung by Dido, exposing the poignant nobility of the music. Glenna De Weese's lovely and assured stage presence, with her humorous and witty remarks on the songs, were a tremendous asset in her rendition of these songs. Her

Please turn to next page

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## More Bach Festival

Continued from preceding page

voice was seamless in its oriented quality, and entirely lovely and controlled in its exquisite tonal register. The seven Purcell songs that she next sang, was presented with compelling vocalism, with graceful and charming mien, with assertive warmth, and responsive nuances. Especially compelling were her renditions of the well-known songs "If music be the food of love," and "Hush, be silent," from the masque, "The Fairy Queen." Bruce Lamott accompanied her with a graceful and unassuming subtlety and in complete and perfect musical accord.

The Couperin Pieces for Harpsichord brought Bruce Lamott to the fore as a soloist, and it was indeed very gratifying to hear this accompanist in his own right. He showed himself to be an excellent, sensitive musician, keenly aware of the stylistic prerogative and the programmatic details of this keyboard music. These four pieces were culled from the fourth book, Order 26, published by this composer, and they contain much that reflects the state of mind of the composer. The titles of the compositions played were: Le Condolescent; La Sylphide; L'Epineuse; and La Pantomime. He played them with an extremely fine touch, in an elegant manner and with a grace evocative of the French tradition of that period. Well-shaped, sharply-etched, absorptive and meditative, with excellent dynamics, phrasing, and intonation, they came through in a luster of beauty and luminescence.

The Mozart Sonata for Bassoon and Cello, K. 292, in B flat major, with Morgan

Griffin, bassoon, and Douglas Davis, cello, is a delightful work, rich in its rococo curiosity. This small piece, though "House Music" of that period, demands virtuoso execution from both soloists. The bouncing Allegro was played with pertinent delineation, trills and modulatory effects being most pronounced. The flowing Andante was conceived in a most entrancingly lyrical evocation with both soloists in bravura rapport. The running melodic figures of the Finale showed these two soloists in a steady and convincing interplay of melodic solidity. A most charming rendition of a rare work of Mozart.

### A BACH PIANO RECITAL

On Friday morning, July 25, at All Saints' Church, Virginia Hutchings gave a piano recital that programmed two of Bach's outstanding works for the solo keyboard.

The Partita No. 2 in C minor, BWV 826, is an example of the grand conception which Bach gave to the suite form. In the opening sinfonia, Miss Hutchings approached it in an abstract and mannered way, with the highly ornamented line of the grave forcefully assertive, but unclear, with the fugue in a lively manner, with just a touch of gentility. The contrapuntal imitation of the allemande was exposed in a highly pedantic manner, with all types of body gyrations.

In the French courante, enchanting in its structural fiber, she failed completely to evoke the esthetic implications of the harmonic background, formed by the long, sustained notes. The delicate ornamentations

were obscured by the lagging melodic line. In the gently-moving Sarabande, the sustained notes indicating the lyric line was lacking in its contrapuntal variegated form.

The rondeau, a simple rondo, although at first fairly firmly exposed as growing from the delicate beginning to the amplified treatment of its progression, fell apart in this episodic treatment by the pianist, failing to achieve the brilliant climax so essential to its exciting rendition.

The capriccio, the final movement of this Partita, was the only section that came through with a feeling of gaiety, humor and brilliancy. The leaping figures and the syncopated nature attained an irresistible rhythm that highlighted this section.

The Partita No. 6 in E minor, BWV 830, stands on a level with some of Bach's greatest works. The opening movement, a Toccata, was conceived with nicely-attenuated chromaticism and contrapuntalism. The free fantasy-like style of the outer section of this Toccata, its use of an arpeggiated figure, ornamentally framing and buttressing the central fugue, was played with subtlety of modulatory effects, and with a conception that gave it an inspirational quality.

However, in the Allemande, Courante and Sarabande the digressive playing of Miss Hutchings did nothing at all to evaluate and elucidate their imaginative scopes. The art of ornamentation, which here reaches its highest peak, was not clearly defined, but was really disjointed in its elaborations. In the melodic line of the Allemande, in the rhythmic figure and virtuosity of the Courante, and in the

profound breadth of line, harmony and feeling in the Sarabande, the pulsating lifestyle was so obscured that the blood, bones, and sinews remained entirely invisible.

The quality of freedom, the plasticity of line, and the possibility of improvisation, were all absent in this performance. In the Air, simple in melody, and in an even harmonic rhythm, there was just too much sound and fury.

The Tempo di Gavotta, not a real dance form, but merely an abstraction from the elements of the Gavotte, was played with running figures of a somewhat disoriented vibrancy and eclecticism. The Gigue, one of the most original ever composed, retains the brilliance and vitality of this dance form. The amazing intervals and rhythms in the primary opening motive and the general contrapuntal and harmonic treatment, failed to come through as the fitting complement to the preceding movements that it was intended to be. The coordination which it helps to make of the whole Partita

escaped her entirely in her formalistic expectancy and in her resounding and forceful acceleration.

As an encore, she played a sonata of Scarlatti that presented such emphatic impetuosity that it resembled more Brahms, and had little of the grace of delicacy of Scarlatti.

Vigorous playing does not necessarily denote emotional involvement, nor even technical virtuosity. Bach was, indeed, ill-served in this wholly pedestrian and uninspired, piano recital, with the few moments of excellence indicated above.

### A NOTEWORTHY CONCERT


The concert of the evening of July 25, which was to be a repeat of the one performed a week ago on July 18, was changed to include works by J.S. Bach, W.A. Mozart, Antonio Vivaldi, and Orlando Gibbons.


The J.S. Bach Cantata "Lobe den Herren," BWV 137, and the Mozart Clarinet Concerto, K. 622, the first with the four vocal soloists, The Festival and Orchestra, and the second with Richard



Waller as clarinet soloist with the Festival Orchestra were repeated, and these two works were performed in even superior renditions, if possible, than the week previous. The detailed review of these two works appears elsewhere in the last issue of the Pine Cone.

The Vivaldi Concerto in C major for Piccolo and Orchestra, F. VI. No. 4, was written by the composer for the then-popular small instrument, the flautino, a member of the recorder family. However, nowadays it is almost mandatory for soloistic performances to replace this historic flautino with the piccolo, which has more technical potentialities. (On rare occasions, this work is also played on


Continued on page 21

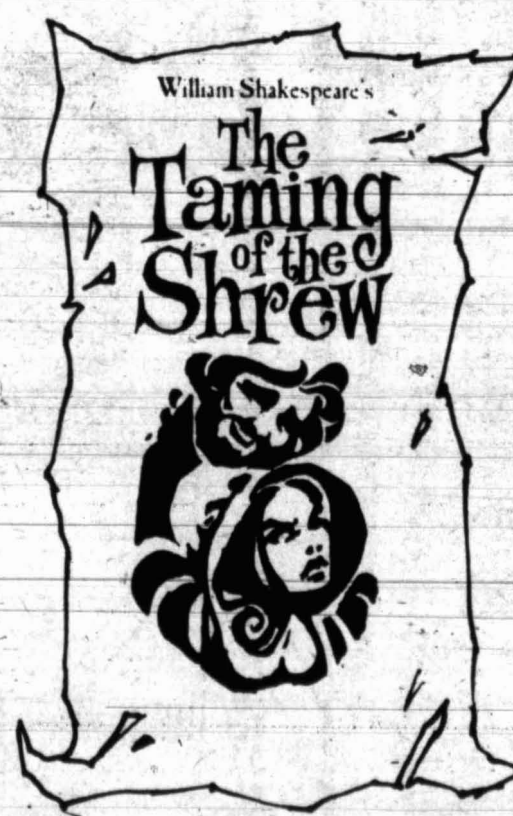
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## Romero stars in HVMS concert

By Dr. Irving  
W. Greenberg

Once again, Michael Zearott has returned to Carmel to conduct the extremely gifted ensemble of young musicians, dubbed the Hidden Valley Music Seminars Orchestra, in a series of five program, all scheduled for the month of

August. In the first program of Sunday, August 3, works by J.S. Bach, L. van Beethoven, and Joaquin Rodrigo were featured.

In the work for solist and orchestra, The Concierto de Aranjuez by Joaquin Rodrigo, the solist was Angel Romero, the fine guitarist member of the quartet guitarists, The Romeros. The Concierto de Aranjuez takes its name from the famous royal site, in the Tagus Valley between Madrid and Toledo. In this concerto, the guitar acts as an opposing voice to the orchestra, the latter providing a fine contrast in its bright and sparkling evocation. In approaching

the sunny, opening movement, Mr. Romero did so with spirited animation and a forceful rhythmic surge. This exposition of the melodic intensity was amplified and rested on the support of the double basses, who sustained him with characteristic execution of beats and flourishes. In the second movement, the lovely, flowing guitar arpeggi of Mr. Romero, with the nostalgic sound of the cor anglais rising above it, was one of the most exquisite manifestations. With the thematic material entrusted to the solo guitar, and a long and brilliant cadenze by the solist, the pianissimo ending was sonorously and harmonically compelling. In the finale, evoking a courtly dance, with fine rhythmic figurations, Mr. Romero gave this section an exciting presentation by his formidable and unbelievable descent on the guitar, ending pianissimo and pizzicato. Mr. Romero, being the virtuoso that he is, delivered an all-around performance of perfection, tonal brilliance, with the Orchestra under Michael Zearott supporting him most proficiently.

In the J.S. Bach Brandenburg Concerto No. 3 in G, BWV 1048, the opening work, Bach dispenses with concertino and ripieno. The work is written for strings in nine parts of equal importance — three violins (David Stenske, Terry Dolph, and Cecilia Ramos); three violas (Louis Rosove, Terry Carl and Carolyn Waters); and three cellos (Joy Talbert, Dennis Bell and Ben Brostrom) — plus the harpsichord binder (Michael Zearott) reinforced by a double bass (Ron Yanes). Although the parts are uniform significance, terrace dynamics were splendidly maintained by this group of instrumentalists throughout the intricate contrapuntal web. The three trios of instrumentalists flowed in a magnificent musical line together and apart; the lead passed from one trio to another, and from one solo voice to another within the trio, and so on, in a multitonality of infinite variety. The bass line carried by conductor Michael Zearott from the harpsichord with the double bass of Ron Yanes, was in an orchestral timbre of ef-

fective exposition. In the short, Adagio movement, there was an exquisite contrasting harmonic statement displayed, with a disciplined orientation, fervor, and inherent zeal. This instrumental group was at all times cognizant and most responsive to Zearott's indications, and the plethora of tonal nuances were brought out in perfect delineation.

The Beethoven Symphony No. 8 in F, Op. 93, which closed the program, maintains throughout its four movements, a light and happy mood. The Mozartian melody, which opened the work, was of a simple beauty, delivered by the orchestra with evocative scale progressions. The lyric and rhythmic contours were well established with a superb flowing line of tonal esthetics. There was a sensitive dynamic utterance that was magnificently resolved with finesse and refinement. The second movement, said to have originated at a dinner in honor of Maelzel, when Beethoven improvised it in the form of a canon, with the words "Ta-ta-ta, ta-ta-ta, lieber Maelzel."

The metronomic rhythm was simulated with an accelerated impetus, and the syncopation was

paraphrased with clarity and ebullience. In the third movement, the courtly dance rhythm was pronounced with a fine assertion, and an accented subtlety by the various sections of the orchestra, acting in perfect unison. Especially well-defined were the staccato triplets in the orchestral accompaniment. A magnificent quivering exposition in the violins opened the fast finale. The tonal values were characteristically luxurious and the whole symphony achieved a codal ending of brilliance, beautiful intonation, and an assertive melodic shape. This was a reading by Michael Zearott that had the elements of elegance, accented refinement, and yet was full of an abounding joyful virility. It is incredible how excellent and professional this orchestral ensemble sounds, year after year, although its personnel changes so drastically. The driving force and dedication of the conductor, Michael Zearott, no doubt is responsible in the main for this feat.

The next concert will take place on Sunday, Aug. 10, featuring the world-renowned flautist, Julius Baker, in the Telemann Suite in A minor for Flute and Strings.



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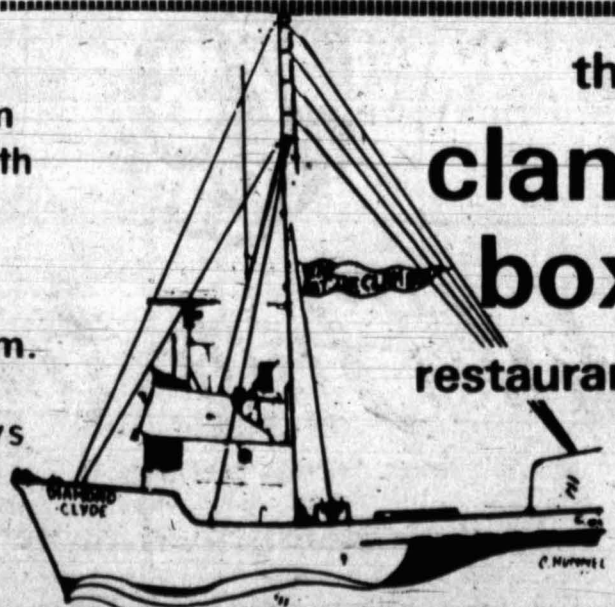
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**METZ PARK:** 1556 Military Ave. Barbecue & picnic areas, playground, restroom, ball field, tennis & basketball courts.

**NEIL PARK:** Mescal S. of Broadway. Barbecue & picnic areas, playground.

**SEASIDE YOUTH CENTER:** 1185 Wheeler S. of Hilby. Picnic tables, turf and playground areas, ball field, restrooms.

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**CALEDONIA PARK:** Caledonia and Central. Small play area.

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## Susan Keane

# 'No one is really painting

By CHRIS KELLER

A new art gallery will open in Carmel June 2 that represents quite an achievement by a very local artist. Susan Keane, 27, attended Sunset School and graduated from Carmel High School.

Her large, bold paintings of faces and animals will fill the former Carmel Crimpers shop on Dolores south of Ocean Avenue. Currently they are on exhibit in the large gallery at the Pacific Grove Art Center.

"I really like to present a bold composition. I consider my work to be something different. Everyone is painting seascapes and old barns, but no one is really painting the people, their faces," said the quiet, blond artist in her new working studio at the Art Center.

Her paintings are dramatic, almost

startling. They are large faces of people: old people, young bearded people, children.

She has rendered the faces in dark, earthly colors — reds, oranges, browns and golds. The powerful quality of effect of the paintings are due, in part, to her skillful use of light.

"When I was a kid I was fascinated with the way Rembrandt handled light. With the special white paint (imported from Holland) I use, I try to capture some of that feeling," she explained.

She explained that most white oils tend to turn chalky or pasty on the canvas. She maintains that this imported white paint, creamier than other brands, helps her achieve the degree of luminosity so important to her portraits.

The other factor in the dramatic quality of her paintings is the extreme size of the face in relation to the canvas and frame. Each

face has

sometimes or the top that of which the view

Susan that has She is th artist wh his paint

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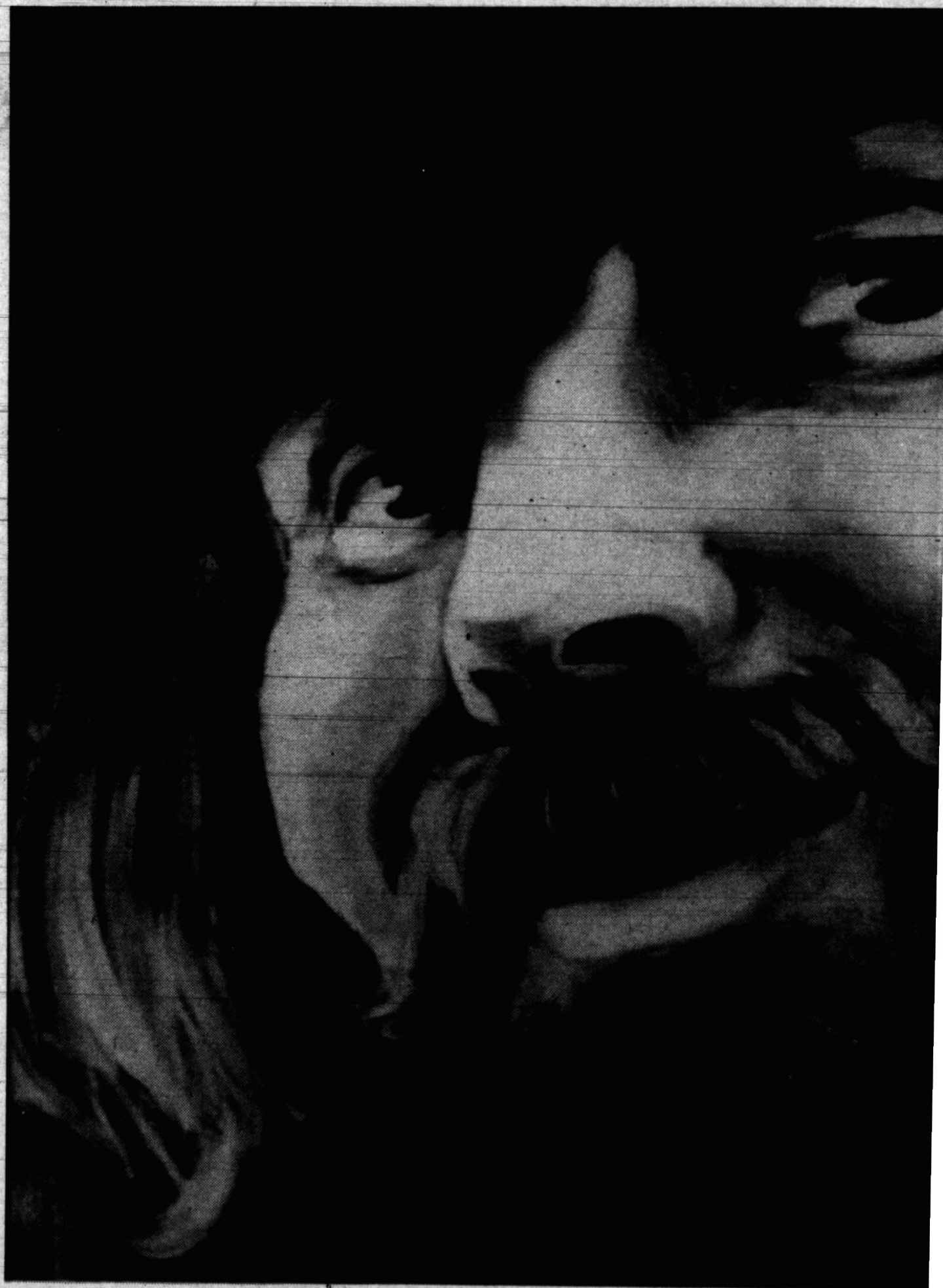
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Jason



## ing the people'

barely fits in its frame — and sometimes doesn't entirely. A chin is cut off, the top of the head. The overall effect is of a closely cropped photograph in which the features of the face jump out at the viewer.

Susan has an interesting background, one that has shaped her in becoming an artist. She is the daughter of Walter Keane, the man who became internationally known for his paintings of big-eyed children.

As a child Susan traveled extensively with her father who now lives in London. She's made ten trips to Europe and often just wanders with a camera and sketch pad concentrating on faces. Some of her favorite subjects were the "tinkers" or gypsies in the land.

During her days at Carmel High (when it took her two weeks to persuade officials to

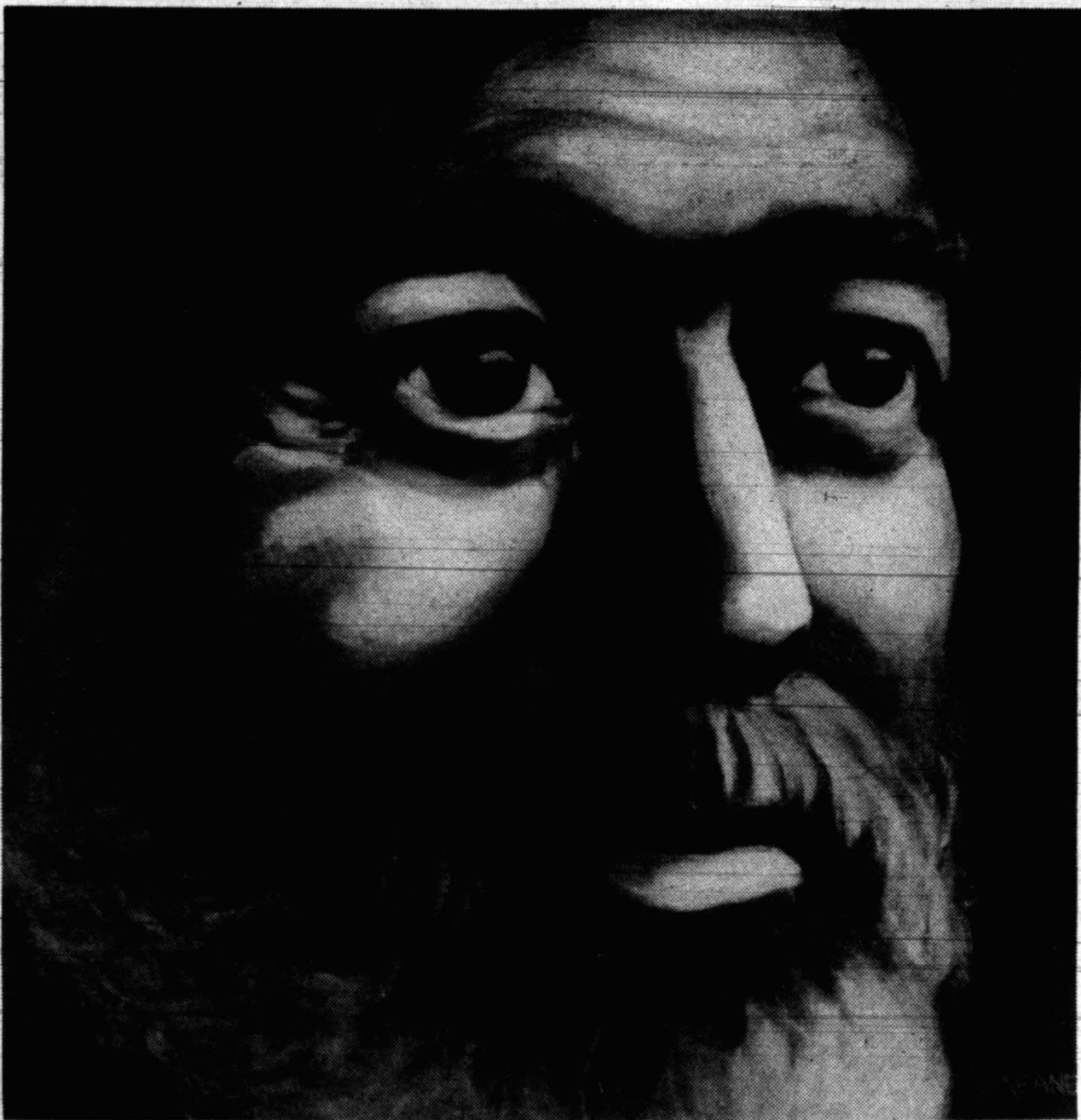
let her enroll in a boys-only metal shop class) Susan has gone on to Chouinard California Institute of the Arts in Los Angeles and California College of Arts and Crafts in Oakland. In addition she studied portraiture in the strict, old world manner with Thomas Leighton in San Francisco.

At the age of 19 she had her own gallery in the North Beach district of San Francisco. She returned to the Monterey Peninsula and opened a gallery at the Pine Inn which she had for three years. Now she plans to maintain a working studio in the Pacific Grove Art Center as well as the new gallery, SH Keane.

Although she loves the weather-beaten, lined faces she finds in Europe she is at home in Carmel. "I can't live away from the ocean. I have to be close enough to hear the waves breaking."



Self-portrait



Hemingway





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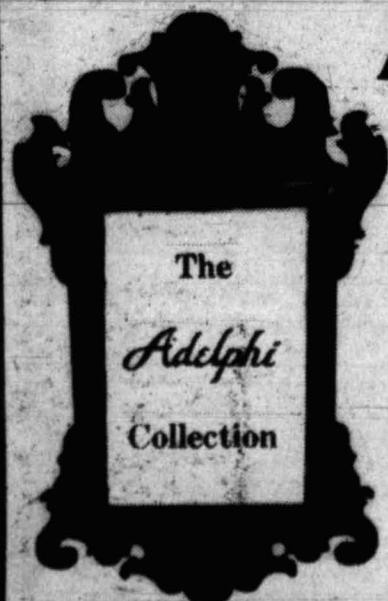
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